

American Art News

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KING WINS PRIZE.

The French Academy of Inscriptions and Belles-Lettres last week, awarded the King of Italy a numismatic prize worth \$200 for his work "Corpus Nummorum Italicorum."

The King has a fine collection of medals and coins, including only coins issued by Italian rulers and monarchs beginning with the fall of the Roman Empire to the present time and also of coins and medals issued by Italian princes and condottieri who fought in foreign countries. One of the unique features of the King's collection is its accurate chronology, fully documented, of nearly the last fifteen centuries of the history of Italy. The greater number of the coins belonging to this collection have been supplied by C. & E. Canessa, who have informed the ART NEWS that it is the King's intention to exhibit it in the near future, at the Castel Sant'Angela in Rome, for the benefit of lovers of numismatics.

MUSEUM BUYS BAS-RELIEF.

Messrs. C. & E. Canessa, now of 547 Fifth Ave., have recently sold to the Metropolitan Museum, an important marble bas-relief of Agostino di Duccio or "Guccio," or Agostino da Fiesole as he was called in Florence, in the XV century.

This rare bas-relief represents the Holy Virgin seated on a chair and surrounded by two angels in adoration. The figure of Christ is that of a young man, unlike all XV and XVI century pictures and sculptured figures, in which Christ was portrayed as a child. All the figures in this marble are treated with remarkable fineness of detail and contours, and the faces express much purity and heavenly bliss.

Museum Buys Rare Sculpture.

The Metropolitan Museum has purchased one of the most beautiful examples of ancient Chinese art known to European and American amateurs, a head of Kwan-on, goddess of mercy, from the Bourgeois Galleries, 668 Fifth Ave.

The head dates from the sixth century, and is one of the few works which survived when the Emperor Hiouen-Tsan, in A. D. 1845 ordered the destruction of the thousand Buddhist temples and monasteries of China, after the reaction to Confucianism and Taoism which passed over the empire. It is because of this order that so few examples of early Chinese sculpture are today in museums in either Europe or America. The head evidently came from a seated figure, which was part of a group with Buddha in the centre and the goddesses of mercy and wisdom on either side.

Silver Given to Nation.

A cable from London to the N. Y. "Herald" of Mar. 31 states that one of the finest groups of English silver which figured in the Ashburnham sale last week, the great set of three Charles II. pieces of silver gilt, which realized \$18,500, has been presented to the nation by Mr. Harvey Hadden and is now in the Victoria and Albert Museum, South Kensington.

TAFT ART TAXED \$1,000,000.

Charles P. Taft's art collection at Cincinnati, including paintings, statuary, rare china, and a Rembrandt, valued at \$500,000, will have a valuation of \$1,000,000 put upon it by District Tax Commissions, it is said.

THE TITIAN (?) RETURNED?

(Special dispatch to AMERICAN ART NEWS) Cincinnati, O., Apr. 3, 1914.

It is reported in art circles here that the portrait of Philip II, attributed to Titian, and sold for Sir Hugh Lane by Miss Newport, some months ago to Mrs. Thomas Emery of this city has been returned for further authentication.

This report, which has excited much comment may arise from the fact that the picture recently was sent to New York, when it was shown by Miss Newport in her apartments in the Biltmore to friends and art lovers.

Widener Buys Rare Porcelains.

Mr. P. A. B. Widener, of Phila., has acquired twenty-five superb pieces of Chinese porcelain from the collections of Richard Bennett and G. R. Davies, of London, brought to this country by Mr. Edgar

MOULTON-RICKETTS' FAILURE.

Mr. Robb Roy Ricketts, of Moulton & Ricketts has been declared innocent of dishonesty or intentional wrongdoing in connection with the involuntary bankruptcy of the art firm.

Auditors for the Chicago Title & Trust Company, after searching the books for missing assets, said that inefficient business supervision and weak financial transactions were entirely responsible. The auditors also said the liabilities would aggregate a trifle less than \$800,000.

Bad business deals in which Ricketts disposed of pictures for one-half and even one-third of their cost were disclosed by examination of the company's books. They were also discussed before Frank Wean, referee in bankruptcy, by Herod C. Cutter, salesman and confidential assistant of Ricketts.

the art firm had made Mr. Block presents of two pictures, one a Corot, that cost the firm \$2,500. This was in consideration of Block's kindness in lending it money.

R. C. and N. M. Vose of Boston deny that they agreed to extend further credit to Ricketts and to permit the business to continue.

Lytton Gets His Pictures.

Mr. Henry C. Lytton, obtained the return of three paintings which he had placed in the insolvent art firm.

The paintings, which are said to be worth more than \$10,000 are: "Flock of Sheep," by Charles Jacque; "Drove of Horses," by Schreyer. "Maid Throwing a Rose," by Laurente.

Mrs. Blair Files Claim.

Mrs. Chauncey J. Blair filed a claim for four valuable oils, which she asserted she had intrusted on consignment to the art firm.

The paintings claimed, the value of which is said to aggregate more than \$16,000, are: "Late Afternoon," by George Inness; "Returning Home," by Jacob Maris; "Moonlight on the Sea," by William Wendt, and a portrait, by Walter Scofield.

The claim was opposed by attorneys for the Chicago Title & Trust Company, receiver of the bankrupt concern. Judge Carpenter took the matter under advisement.

Blashfield Mural for School.

The mural "Crowning the Victor," by E. H. Blashfield, has been presented to the Carl Lewis Nolde Memorial Gymnasium of Mercersburg, Pa., Academy by Mr. Edward Bok, editor of the "Ladies Home Journal."

The painting is 11 feet wide and 14 feet high. The central figure is an Olympic victor wearing the royal blue track jersey of the Academy, and on his breast the varsity "M" in white. In his right hand he carries the school flag furled, and in his left a vaulting pole. Above the "Victor" hovers "The Angel of Victory." To his right stands Hermes, the Greek god of athletics and music. On the left of the young athlete stands Athena, the goddess of Wisdom.

WITH THE DEALERS.

Mr. Isaac Simmons, of Lewis & Simmons, sailed on the "Lusitania" for London Tuesday. In an interview before sailing he endorsed the recent editorial argument of the ART NEWS that following the present period of readjustment in the art trade, there would be a demand for moderate priced pictures on the part of art lovers who have been frightened out of the market by the many and widely published stories of the high sale prices of pictures.

Mr. Edmund L. Knoedler was recently elected a member of the New York Yacht Club.

Mr. H. van Slochem is sailing for Antwerp within a few days. His galleries, No. 477 Fifth Ave., will be closed, as usual, for the Summer.

To Make it a Museum Annex.

The Board of Education lately set its seal upon the project to make the Municipal Art Gallery of the Washington Irving High School, a sort of annex to the Metropolitan Museum.



MARBLE BAS-RELIEF BY AGOSTINO DI DUCCIO (1418-1498)

Recently sold by C. & E. Canessa to the Metropolitan Museum.

Gorer, of No. 560 Fifth Ave., and valued at \$300,000. The most important is an apple green beaker formed vase for which he paid \$100,000. On one side is the dragon in yellow, watching the sacred pearl, and on the other it is portrayed in aubergine. The only specimen like this is in the George Salting collection, in the South Kensington Museum, London.

Twenty-five hawthorn, or "famille noir," porcelains from the same collection were bought a month ago by Mr. John D. Rockefeller, Jr., for about \$350,000.

Breck Leaves Museum.

Mr. Joseph Breck, who for five years has been assistant curator of decorative arts in the Metropolitan Museum, has resigned to become director of the Minneapolis Institute, which recently received an endowment of \$1,000,000. He left for Europe last Tuesday to make purchases for Minneapolis.

CARUSO'S GOLD COIN COLLECTION

Several volumes, illustrating the important and interesting collection of gold coins and medals, belonging to Signor Enrico Caruso, will soon be published. The collection is unique in that it is composed of only gold coins and medals coined all over the world

\$60,000 Pictures for \$28,000.

Among these deals was the disposal of pictures that cost \$31,000 for a \$15,000 note; the sale of pictures valued at \$60,000 for \$28,000; another sale of \$49,000 pictures for \$18,000, and still another of pictures costing \$28,000 for \$18,000.

John Levy, the New York art dealer, was the man who obtained pictures valued at \$60,000 for \$28,000, according to the books. In this transaction Ricketts made the provision that at the end of six months he might repurchase the pictures by paying Levy 28 per cent. upon the original sale price.

Robert Gabriel, another New York dealer paid \$18,000 last April for pictures that Ricketts' books show cost \$28,000. And on Nov. 26 Gabriel purchased pictures valued at \$49,500 for \$18,000.

Judge W. I. Slemmons of Peoria lent Ricketts \$5,000 and as security received pictures worth \$8,417 at one time and others worth \$3,000 at another, according to Cutter.

Creditor Given Corot.

Carl Block, a Peoria merchant, still holds pictures costing \$27,000 as security for a \$16,000 loan. All told, Mr. Block received pictures that cost Ricketts \$31,000 for notes aggregating \$15,000.

The salesman Cutter also testified that

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EXHIBITIONS NOW ON

Whistler at Knoedler's.

The art of Whistler is all his own. And yet it is Rembrandt + Velasquez + Whistler, and in the end at the finish of the game, it is all "Jimmy" and "crackerjack" at that. He is at times as precise and as positive as Durer or Beham, at others as vaporous as a mist just gilded by the sun, and as elusive as the silvered tones of a Corot. He was the master of the imagination. He skeletonized the picture occasionally and the drawing and etching almost always, and the beholder puts on the flesh according to his or her artistic imagination. He plays the lute and the entranced public sings and dances.

All this apropos of the fact that there is on view at M. Knoedler & Co.'s, 556 Fifth Ave., to Apr. 16, the collection of paintings, and drawings by the master, which, with two exceptions, comprise the collection recently purchased by the firm, from Mr. Richard A. Canfield with a few additions. This is supplemented by the exhibition of Whistler drawings and lithographs which has for some days been on view in the smaller gallery adjoining.

The chief of the paintings in the collection, the catalog of which has a preface by James Butler Yeats, the poet, now here, is the fine "Symphony in Gray and Green—the Ocean." Another work of importance is the poetic "La Cimetière—Venice." Two portraits are the remarkably well-individualized presentment of "Miss Lillian Wokes," whose eyes have an unfathomable Da Vinci-like expression with their questioning rise of the eyebrows. Another portrait is "La Napolitaine—Rose et Or." There is also "A Shop Front, the General Dealer," and a little figure of an old Paris flower seller. There are various nocturnes, symphonies and notes and a remarkable series of water-colors and pastels.

ALLIED ARTISTS' SHOW. (Second Notice.)

As might have been expected, the first annual exhibition of the Society of Allied Artists, now open to May 1, at the Washington Irving High School, at University Place and Sixteenth Street, has had thus far a remarkably large attendance.

Naturally the first publicly exhibited portrait of Mayor Mitchell has attracted much attention and the artist, H. Ledyard Towle, is receiving many congratulations on his work. This is hung in the large entrance hall or foyer which forms a remarkably fine exhibition gallery and the pictures apparently suffer nothing from the artificial lighting which gives a satisfactory effect.

In the Winthrop and Wilsey Galleries, upstairs, are J. W. Alexander's "The Family," in which the father and the mother are better painted than the baby; F. Luis Mora's ferryboat scene, "Off for the Day"; Ida S. Proper's "Spring Renovation" of a hat; George H. McCrum's excellent "Snow and Steam"; William Cotton's "Robert and His Nurse," which is clever; Arthur Wesley Dow's fair "The Blue Depths, Grand Canyon, Arizona"; Hayley Levey's striking "The Hudson River, 72 St."; Charles Basing's idyllic landscape, "The Old Guard"; Ann Milo Upjohn's "Supper Time," strongly handled and in the Dutch vein; A. R. Friedlander's striking portrait of "Miss A. H. E."; Julius T. Block's good if a little dull "Portrait of a Lady"; H. Ledyard Towle's "Study in Blue and Gold"—very effective; George H. Macrum's "Woolworth Building from West Street"—most striking; Edmund C. Greacen's "New York Library"; Charles Bittinger's "The Lyme Church," with good sunlight effect; John F. Carlson's "December Twilight"—very real; W. R. Leigh's effective "Cutting Out"; Leo Mielziner's portrait "Of and By Himself"—very clever; Van Perrine's effective "The Squall"; J. H. Gardner Soper's "Miss Val Drew"—well-posed and painted; Frederick Cram's "End of Winter," with excellent effect of clouds lifting from mountains across a river; Elliot Clark's "Across the Lake"; another Mielziner, the very strong "The Blond Boy"; F. L. Stoddard's poetic "The Silent Hour"; Clara D. Davidson's excellent picture of "Gertrude" reading in a hammock; R. Sloan Bredins' "A Summer Day"—very simple and effective; Gustave Wiegand's sombre and strong "Blue Mountain Lake"; Edwin H. Potthast's impressive "Region, Eternal Snow"; Charles Ebert's "The Beach," with good water and sky, and Louis F. Berneker's "Coral and Blue," a capital figure of girl arranging her hair. A. v. C.

Antonio Barone's Works.

Antonio Barone, a young Italian painter, is holding an exhibition of portraits and other figure works at the Arlington Galleries, 274 Madison Ave., through April 11.

He is especially successful in his presentments of children, who are pictured with much sympathy. "Portrait of Miss Elizabeth Zerbe" is one of his best, and "Boy Asleep," sketchily painted, is fine in color and thoroughly childish in character. "La Cigale" is good in quality and interesting in arrangement. "On Parade," "Head of a Child," and "Dorothy" are well painted. It is in his portrait of Mrs. Aristine Munn, however, that Mr. Barone is at his best. The well constructed head and ably and sympathetically modeled flesh, and the gentle, appealing character in the face are salient points of a work greatly to his credit. "Study of an Old Man" is also a good canvas. The large portraits are of Mrs. Nelson P. Taylor, Mrs. Lenore Halstead, Mr. and Mrs. R. M. Carrier and Mrs. F. de Peyster Townsend and her son.

Women Painters at Knoedler's.

The former Woman's Art Club of New York, now the Association of Woman Painters and Sculptors, which is to open its exhibition at the Knoedler Galleries, 556 Fifth Ave., on Apr. 6, to last two weeks, will this year award four prizes to the exhibitors. Those are the National Arts Club prize of \$100 given by Mr. John G. Agar for the best work of art, the prize of \$100 offered by Mr. Emerson McMillin for the best landscape, that of \$50 given by Mrs. Harry W. Watrous for the best figure painting and another of the same amount for the best sculpture. There will be several landscape exhibits by Mrs. Woodrow Wilson, wife of the President, who is a member of the Association. Mrs. Harry Payne Whitney, known in art as Gertrude V. Whitney, will be represented by her important fountain in marble, which has been for some days displayed in the great entrance foyer of the establishment. Mlle. Jane Poupelet will have a recent sculpture, sent lately from Paris and her "Duck" of National-Academy fame, and Miss Janet G. Scudder will be represented by portrait busts of Mrs. John Carpenter, Mrs. Benjamin Guinness and Miss Marjorie Curtis. Other sculptures will be by Bessie Potter Vonnob and Anna Hyatt. Exhibitors of paintings will include Cecilia Beaux, Mary Cassatt and Lydia Field Emmett. The president of the Association is Maud Mason, and the secretary, Olive P. Black, Miss Jane Peterson is chairman of the Jury of Selection.

Sculptures and Miniatures at Academy.

The sculptures and miniatures at the Spring exhibition of the National Academy of Design are somewhat lost; in fact, the latter, which include works by W. J. Baer, Elsie Dodge Pattee, Mabel R. Welsh, Maria J. Strean, John A. McDougall, Mabel R. Welsh, Lucia Fairchild, Margaret Foote Hawley, Cecil Jay, Laura Hills Coombs, Alice Beckington, Margaret Foote Hawley, Carlotta Saint Gaudens, Jean Arnot Reid, Heloise Guillon Redfield, Katharine Smith Myrick and Lydia Eastwick Longacre and Lucy M. Chapman have had very little notice. Among the more notable of the sculptures in addition to Paul Manship's superb and Della-Robbia-like "Portrait of Baby," are Avard Fairbanks' captivating "Baby" at a fountain faced by a small bird, Mahonri Young's bust of Frank G. Dossert, H. K. Bush-Brown's "Rt. Hon. James Bryce," Anastasia St. Leger Eberle's "The Sponge Bath," Ulysses Ricci's "Portrait of Mr. L." Anthony de Francisci's portrait of the last mentioned sculptor, Herbert Adams' "Statuette of Young Girl," Abastenia St. Leger's "The Big Wave," and Ulric H. Ellerhusen's "December Morn."

XVI Group at MacDowell Club.

The sixteenth Macdowell Club group exhibition is on in the Club Galleries, 108 West 55 St., to Apr. 12. It is composed of what are now called "old-fashioned" paintings, and after the numerous "futurist" and other new "cultist" shows at these galleries during the past Winter, the walls with the smoothly painted canvases which now adorn them, present an almost strange appearance. Susan Ricker Knox, always a strong painter, has five portraits, which creditably represent her, and Theresa F. Bernstein shows steady improvement in a colorful group of six examples. "The Concert," is an ambitious, large and good canvas, and the "Basket of Flowers," rich in color, is also attractive. Leonard M. Davis exhibits four of his Alaskan subjects, of which "Yukon Sunset, 11 O'clock" and "Nearing Valdez," are luminous in color and typical.

E. E. Richards displays good taste in her choice of subjects in six works. Her "Portrait of Mrs. R. F. Nash," limpid in color and sympathetic in rendition, has the place of honor. Not less interesting, however, are "Old Marie," "Hesitation" and "Curiosity." Robert Hamilton has several of his well-drawn and sincerely-painted cattle-pieces. Frank Waller, the oldest painter in the group, is decidedly interesting in his sincere representations.

(Exhibitions Continued on page 6)

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EXHIBITION CALENDAR FOR ARTISTS.

NATIONAL ACADEMY OF DESIGN. Annual Spring Exhibition. Closes	Apr. 26
AMERICAN SOCIETY OF MINIATURE PAINTERS. Fifteenth Annual Exhibition. Fine Arts Building, New York. Closes	April 26
NEW HAVEN PAINT AND CLAY CLUB. Yale School of Fine Arts 13th Annual Exhibition. Opens	April 8
Closes	April 28
SOCIETY OF WASHINGTON ARTISTS. Twenty-third Annual Exhibition. The Corcoran Gallery of Art, Washington. Opens	April 9
Closes	April 28
CARNEGIE INSTITUTE, PITTSBURGH. International Exhibition. Opens	April 30
Closes	June 30

ART AND ARTISTS

R. Hinton Perry's latest and best "Daughter of Pan" a large bronze figure six feet in height, in semi-kneeling posture, intended as a garden decoration, is now on view at the Gorham Galleries, 5th Ave. and 36 St.

The Woman's Cosmopolitan Club, 133 East 40 St., is having an exhibition of paintings by Claude Monet, Sisley, Renoir and Camille Pissarro, through April 15. The works form a remarkably interesting group and were loaned by Messrs. Durand-Ruel.

Robert Nisbet's exhibition of landscapes which closed at the Arlington Galleries last week met with much success, nine of the most important canvases having been sold, and several other sales are in prospect.

"The Green Vase," by Joel Nott Allen which was shown at the recent oil exhibition of the Salmagundi Club, was purchased by Mr. H. Monroe for his private collection. The artist is to paint the portrait of Mrs. Monroe in the near future.

A reception to Dr. Alexander C. Humphries will be given by the Carnegie Institute at Pittsburgh on April 9. Dr. Humphries has loaned his collection of paintings to the Institute and they are there now on exhibition.

R. W. Van Boskerck recently returned to his Sherwood studio after a five weeks' sojourn in Florida and Havana. At Miami he held an exhibition of several of his landscapes in Mr. Harry Black's private car, two of which were sold. During his visit he was the guest of Mr. Black.

At his studio in the Gainsborough, Elliott Daingerfield has recently completed two unusually fine canvases, poetical interpretations of the Grand Canyon; one in which he has introduced several figures, is especially individual in expression. The other is a landscape vibrant in color and refined in choice of subject.

Mr. and Mrs. Albert Groll gave a reception and tea at their Gainsborough studio on Saturday last. Some of the artist's recent work was enjoyed by the guests among whom were Mr. and Mrs. Elliott Daingerfield, Mr. and Mrs. Irving Wiles, Mrs. J. Francis Murphy, Content Johnson and Mrs. J. Mallory. Mr. Groll plans to spend his Summer as usual in the far West.

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Coopers Back from India.

Mr. and Mrs. Colin Campbell Cooper have arrived at Marseilles from India. They expect to remain in or near Marseilles for some months and to return to New York in the early Autumn. Both artists made many sketches in India and Burma, and some in Ceylon. They found it difficult



PORTRAIT OF ADMIRAL GAMBIER

John Singleton Copley

In the R. C. & N. M. Vose Galleries, Boston.

to sketch in the Indian cities, owing to the hordes of curious people which surrounded them, also hotels were seemingly always located one to three miles from points of interest and always as far from the native towns. They finally found it necessary to paint from a motor car or carriage in the cities. On the return voyage from Ceylon Mr. Cooper painted portrait sketches of several of the passengers, including Sir Thomas Lipton.

COPLEY AND WEST IN BOSTON.

The small collection of early American paintings shown by R. C. and N. M. Vose in Boston is in many ways very remarkable. Especially in the case of Benjamin West this exhibition is important and valuable, for it does much to dispel the old prejudice which relegated West to the limbo of obsolete and su-

perfluous mediocrities. Here is unmistakable evidence of the truth that West could paint, on occasion, a beautiful picture, that he really had the qualities that justify the preservation of his name in an honored niche in art history. His little "Etruria," a small oval composition in the classical manner, is a triumph of color manipulation within a most subtle and delicate scale, which, if signed by Fragonard, would be hailed eagerly as the gem it is. Again in "The Eagle Bringing the Cup of Water to Psyche," West colors magnificently, strangely prophesying a Monticellian depth in his reds and ivory whites. In his portraits of the Duke of Kent, West shows a more colorful tendency than usual in his portraits, at the same time brushing freely and easily.

Copley's "Admiral Gambier," seen with West's "Kent" emphasizes the conceded superiority of the colonial Bostonian as a portraitist. We are not surprised to hear that this Copley, when hung, at a recent loan exhibition, as a pendant to a magnificent Gainsborough, not only held its own, but asserted an uncompromising right to the fullest consideration. As a piece of color the Copley "Gambier" is a masterpiece. It justifies Herr Muther's reference to the great Italian and Dutch colorists when considering Copley, and makes one marvel that so important an example of the art of the first great American could be found outside of a museum. The picture is only recently from

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LATE ACADEMY SALES.

Four additional sales have been made at the Academy during the past week. Twelve works in all have now been sold. The latest are "The Timber Wolf," by Charles S. Chapman, \$250; "The Victim," by H. I. Stickroth, \$800; a small sculpture by H. K. Bush-Brown, \$50, and "The Sponge Bath," by A. St. Leger Eberle, \$60.

Picture Gallery Lighting.

An interesting and valuable lecture was given a few days ago at the Royal Society of Arts by Professor Sylvanus Thompson on "The Lighting of Picture Galleries and Art Studios," in which he pointed out the various defects to be observed in different municipal galleries and the way in which such faults might be avoided. He called particular attention to the importance of the treatment of the wall-space above the pictures and illustrated his remarks by reference to the Tate Gallery where the red walls above are reflected in a sort of glow upon the pictures immediately opposite. The manifold troubles experienced in the matter of the reflection of light on varnished surfaces, and especially upon the glass of the picture-frame, could best be obviated, he asserted, by the use of indirect lighting, so placed that the direction of the artificial illumination should be identical with that of the daylight. As far as possible a shadowless light was desirable, especially in the case of rooms used for the exhibition of sculpture. For the studio he recommended a superabundance of light, to be modified at need by partial exclusion at any desired point. In view of the unsatisfactory manner in which the matter has hitherto been treated, the Professor's remarks deserve extremely careful consideration by all responsible for the administration of public museums and galleries.

ARTISTS' CARDS.

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THE AMERICAN ART CLUB.

At the 6th exhibition of the American Art Club, beginning April 6 at the gallery, 73 Morningside Drive, the proceeds of all sales will go to Margaretta Franz, an American missionary in China. She has recently adopted 20 famine orphans to provide for at home and at school.

TO LET large Studio and bath for five months, beginning May 1. Sherwood Studios, 58 West 57 St., Apartment 41. Phone Plaza 3125.

PICTORIAL COMPOSITION by Henry R. Poore. Putnam's: Price \$2.00.

Piric MacDonald, "photographer of men," says: "I have read it six times and given away a dozen copies of the book. I take no credit for this, nor give much to Mr. Poore, as the gift seems a natural one for him to say a thing in a way that makes the reader want to pass it on to a friend."

AMERICAN ART NEWS.

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BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of art works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value, will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

THE BURLINGTON MAGAZINE.

Mr. James B. Townsend, 15 and 17 East 40th Street, is the American publisher for the Burlington Magazine and copies of the March number can be had from him.

PITTSBURGH JURY SYSTEM.

And now, following the "Invited" and Jury system controversy, aroused by the recent Pa. Academy exhibition, comes the question of the advantage or disadvantage of a virtually permanent Jury, which the Pittsburgh Carnegie Institute art officials have adopted for their annual display. We give space to an interesting letter on the subject from Pittsburgh this week.

Whether or not the writer's arguments are sound we leave to the judgment of our artist exhibiting readers, from whom we will be pleased to hear, preferring to preserve ourselves, as in the Philadelphia controversy, a judicial attitude.

IS MODERNIST ART POPULAR?

The many, for the most part, younger American artists, who are following

the so-called "Modernist" art movement of Europe, in its various subdivisions of "Futurism," "Cubism," "Neo-Impressionism," etc., and those of their fellows, who are hesitating whether or not to throw their teachings and the canons of art, as they have learned them, to the winds, and follow them—profess to be much encouraged by the fact that no less than five exhibitions of "Modernist" art were in progress in New York alone, in one recent week, and that recently at the Montross Gallery nineteen pictures were sold.

While we are averse to even attempting the discouragement of artists who are sincere in their beliefs, we cannot share the opinion of the advanced younger painters and sculptors, who spell success for the new art, from the incidents above given.

We fear that an abnormally dull art business season, and the desire and hope to attract visitors and custom to the dealers' galleries by offering what is still a novelty to the art public, had most to do with attendance at and sales from the recent and current "modernist" art displays.

The new art movement is not yet "marching," as the French say, in this country.

CORRESPONDENCE.

Brandus on Art "Experts."

To the Editor AMERICAN ART NEWS.

Dear Sir:

The great difference between "Augurs" and "Art Experts" is that while "Augurs" in Rome could not meet without laughing, "Art Experts" cannot meet without squabbling. When a picture without a pedigree is submitted to an art "expert" he will rarely admit that it is painted by the artist you think it was, and never knows by which artist it was really painted. They easily recognize that the painting is by Rembrandt, by Botticelli, by Frans Hals, Holbein, Van Dyck, or other great master when a full pedigree allows them to trace their works to its first origin. Without said pedigree art "experts" simply state, as a rule, of what school the picture belongs to and are usually incapable of stating the name of the artist.

This reminds me that a few years ago I sold a pastoral scene painted by Huet, therefore of the school of Boucher, and the American banker who bought it, wanting to be assured that the picture was really painted by Huet, sent it to be examined by one of the leading art "experts" on 18th century French school in Paris, who answered, "The picture is not by Huet, but is of the French school." The banker answered him, "Thanks for your information, but any child ten years old knows that it is not of the Dutch school, and that does not tell me who painted the picture."

It can be said with due deference to art "experts" that they have only studied the works of the leading masters of each school and not those of their disciples. In the Guild of St. Luke in Holland, in the 17th century, 610 artists painted almost alike, but only the names of a few of them have reached our generation although their paintings, which number hundreds or thousands of works are still in existence and it is only a matter of choice and of opinion, but surely not of knowledge, that makes an "expert" decide by comparison with well known works in public museums. But if the author of any painting has no work of his exhibited in a museum the "experts" cannot tell you who the picture is by. After all, few collectors buy the art, they simply buy the name.

It is Mr. Curtis, I believe, in his book on Velasquez who said: "Without faith a piece of the true Cross is but a bit of wood." "The slightest doubt destroys all value in the eyes of a picture buyer." "They regard a picture as they would an autograph of a famous man, not so much for the beauty of the work itself as because it is the true work of the person to whom it is attributed; they prefer a poor picture by Raphael to a good one by Giulio Romano."

I will add that a great portrait by Ferdinand Bol has more artistic value than an inferior early work by Rembrandt, painted when he was hardly 24 years of age, and still the latter will bring many times more than a masterpiece by Ferdinand Bol.

Edward Brandus.

N. Y. Mar. 31, 1914.

Invited vs. Jury Method.

Editor AMERICAN ART NEWS.

Dear Sir:

I have followed with great interest the agitation caused by the injustice of the methods attributed to the Penna. Academy in matter of "Invited" (works exempt from jury action) and "Submitted" (works subject to the vote of the jury).

The reply of Mr. Myer to Mr. Vezin's question No. 2 is not entirely satisfactory, and perhaps Mr. Myer may favor us with additional information.

May I ask if it be not true that certain pictures are invited, subject, I understand, to the acceptance by the jury, but the fact that they have been invited sets them apart and the jury's action in accepting same is merely a formality; that these pictures are known to the jury as a privileged lot, and that the jury by custom accepts them as a whole or if in detail the jury is lenient? In other words, they are not mixed with the mass of works submitted, neither are they unknown to the jury.

Whether I receive a reply or not, it is evident that Mr. Myer wishes to convey the idea that the pictures are all equally and fairly judged and that there is not a privileged class.

On April thirteenth, the jury for the International Exhibition will meet at the Carnegie Institute, Pittsburgh, Pa. As in former years, so also this year, we will behold an International Jury deliberating on the admittance of a limited number of pictures from the "uninvited" artists, and take no action on another lot of pictures called "invited" pictures, except in the matter of giving awards. About 350 pictures will be hung in the exhibition. Over one-half or more probably three-fourths of these pictures are "invited" and not subject to the jury's action.

The artists and the public have the impression that this is a competitive show with equal rights before the jury. No privileged or invited pictures.

Is it not time that some action is taken against this injustice? I enclose an article which I hope will be of interest to your readers.

The Pittsburgh Jury.

Announcement has been made of the names of those who will make up the jury for the next international exhibition of paintings at Carnegie Institute, to open in late April. These are the men who have the responsibility of selecting which canvases out of the number submitted will be revealed to the public, and they are also to choose six or seven for prizes of money or for honorable mention. Theoretically, they are to arrange a representative showing of whatever is best in the artistic output of the whole world in the last 12 months or more.

There is no clearer or more convenient way of showing how completely we have succumbed to the domination of a little circle of judges than by examining the juries in 1907—in which year the present régime appears to have commenced. It will require the use of some figures and statistics, but as they are so eloquent, and as the subject is so serious, it is worth while to persevere.

Ruled by Old Standards.

That year was a good one, for six of the jurymen had not served for some time. There has been none like it since. The three following years each brought only two new men, representing fresh points of view; 1911 brought three; 1912 brought one; 1913 gave three; and this year again there are only two, for seven of the judges (including the chairman) sat last year, and two others were here recently. During these eight years there were 10 times that many places on the jury to be filled by ballot, but these 80 places have been filled by only 35 different men. The old standards and prejudices always were overwhelmingly in the majority.

This looks bad enough, but the figures can be brought still closer. We shall now include the chairman of the jury in the computation—for though he serves by virtue of his position here as director of fine arts—he is only the more influential by that reason. This brings the complete number of places on the jury up to 88 in the period of which we are speaking, and of these 88 have been monopolized by six men. Other jurors could come and go, could agree or disagree, but these six certainly would dominate and control the situation.

Opinions of Other Critics.

These six men are all on this year's jury, which will make eight successive appearances for Mr. Chase, as well as for Mr. Beatty, seven appearances for Mr. Schofield, six for both Mr. Alexander and Mr. Davis, and five for Mr. Lathrop. Even if these men had prepared exhibitions of the brilliant and virile kind which our resources make possible, they should not be allowed to settle down in this way, lest we miss something another set of men would be more quick to recognize. But they have not given exhibitions of this kind.

Nor can we hope for anything better in the one to open next month, since eight of the 11 men deliberating on the paintings are the same as last year. Nor can one hope for anything better at any future time, until the dead weight of this incubus of taste be removed.

This would be no difficult matter. The management need only leave the names of painters who have served recently off the ballot, or the board of trustees need only make a rule that no person shall serve more than once in, say, five years. The remedy is simple and our exhibitions will not take the place they should have in the art world, nor truly fulfill the educational mission they are supposed to fulfill, nor repay the enormous sums spent on them, until this is done.

A Pittsburgh Subscriber.

Pittsburgh, Mar. 29, 1914.

COLLECTOR'S DEPARTMENT.

Photographs of pictures, furniture and art objects of all kinds on which their owners desire information, as to history, originality or value, through correspondence which their reproduction may educate—may be sent to the ART NEWS office, addressed to above department, with notice, letter or documents relating to the same, and will be reproduced for a nominal fee, to cover cost of reproduction.



"IS IT" by Domenichino? (No. 22)

Editor AMERICAN ART NEWS.

The enclosed photo. is of a portrait supposedly by Domenichino, which bears considerable evidence of his brush, but unfortunately, I have no authenticated documents to prove this. Possibly some of your readers could tell me something of the work.

J. H. J.

Danville, N. Y., Mar. 22.

OBITUARY.

Sir Hubert von Herkomer, R. A.

A decidedly remarkable personality, and an artist of first rank, was Sir Hubert von Herkomer, R. A., who died in England at the age of 64 on Tuesday last. The son of a Bavarian wood-carver and joiner who formed the picturesque subject of one of his best portraits, Sir Hubert was born in Waal on May 26, 1849. When he was only two, the family came to this country, returning six years later to settle at Southampton, England, the father cleaning and framing pictures and the mother teaching music. After young Hubert began to add to the family store by playing the piano, it was decided that his inclination for the pictorial arts justified his studying to be a painter. Finally, the family moved to Munich where the father had orders for carving and the young scholar began to study under Professor Echter at the Academy.

He had already, when fourteen, carried off a medal. When the family returned to England the young artist entered the art school at South Kensington, and partly supported himself by playing the zither and soon by drawing for the "Graphic." In 1870 his picture "Hoing" held the place of honor at the Dudley Gallery; at the Royal Academy in 1873 appeared his first notable work, "After the Toil of the Day," and in 1874, "The Last Muster," a picture of Chelsea pensiveness, which made his fame and sold for \$6,000, winning also a gold medal at the Paris Exposition in 1878. In 1882 appeared at the Royal Academy, the portrait of Archibald Forbes, and after that a long series of successful portraits, some painted on a visit to this city and Boston in 1886, and including Wagner, Ruskin, Tennyson, Stanley and Miss Catherine Grant, the "Lady in White." He was elected to the Royal Academy in 1890, was Slade professor at Oxford and became professor of painting at the Academy in 1889.

W. C. Oastler.

William Churchill Oastler, engineer, collector and connoisseur of Japanese and Chinese porcelain, died Mar. 30 of heart disease at his home. His collection of porcelain is said to be one of the finest and most comprehensive in America.

HUNTINGTON'S LINCOLNIANA.

Mr. Henry E. Huntington has begun a collection of Lincolniana by purchasing from George D. Smith the Ward Hill Lamson documents for \$50,000. Mr. Lamson was Lincoln's law partner and Mr. Smith bought the Lincoln relics from the former's daughter, Dorothy Lamson Teillard.

LONDON LETTER.

London, Mar. 25, 1914.

Admirers of the Russian dancer, Nijinsky, are flocking to the galleries of the Fine Art Society to see the portraits of him, which have been executed by various artists. To produce a really satisfactory representation of the spirit of the dance is a task which is by no means easy, and that failure has attended a number of the efforts is not a matter for surprise. The wonder is rather that so many should have achieved a success, if only a partial one. Mr. Sargent's study in black chalk, with its magnificent vitality and vigor, is a splendid piece of technique, and actually succeeds in conveying a sense of the dancer's distinctive art. Less convincing is Mr. Glyn Philpot's picture of "Nijinsky Before the Curtain," and even more disappointing is the absence from the exhibition of any of the Bakst drawings which one would have expected to be inseparable from any collection of this nature.

The Great Romney Prices.

One would have liked to hear Romney's own comment upon the price paid by Messrs. Wallis (The French Gallery) of Pall Mall, for the two portraits of Mr. Jeremiah Milles and his wife, painted by the artist in 1780 and since remaining in the possession of the sitters' family. Although 70 guineas is recorded as the price originally paid for the pictures, they have now changed hands at a sum which might easily exceed the sum total of Romney's earnings during the whole of his artistic career. Some few years ago Mr. Humphry Ward presented to the British Museum certain of Romney's diaries in which are recorded the numerous sittings given for these portraits.

Mr. Frank Brangwyn who was recently elected President of the Royal Society of British Artists has already instituted various changes and is likely to prove a distinctly stimulating influence. He has succeeded in obtaining the consent of the Council to invite such artists as Zuloaga, Steinlein and Derwent Wood to exhibit, and has brought about the restriction of the number of each individual member's exhibits to four. His determination is to have nothing but the best output of members exhibited on the walls of the Society's Gallery in Suffolk Street and if he fails, he has declared himself willing to withdraw in favor of a new president.

Recent Etchings.

The Gutekunst Galleries in Grafton St. are at present occupied by a collection of original etchings by Leslie Mansfield, D. L. Smart, Herbert Whydale and Henry Winslow. Mr. Mansfield's treatment of architectural subjects shows him to be an artist who deserves greater recognition than has yet been accorded him. Mr. Whydale is the most interesting from the point of view of technique and Mr. Winslow shows good temperamental qualities. In each case the plates are of more than average merit.

The visitor to London today has a very poor chance of enjoying to the full her art treasures, for since the Suffragette outrage at the National Gallery last week, the State Apartments at Windsor, Hampton Court, Kew, Holyrood, etc., in addition to the public galleries, have been closed indefinitely. Recent events will undoubtedly have the effect of making private owners less willing to loan their treasures to public museums. Just previous to the attack at the National, two especially interesting loans had been arranged at South Kensington.

One was the loan by the Earl of Dalkeith of the wonderful collection which includes the 17th century Persian carpet of silk, gold and silver, which is valued at £10,000; the other is the loan by Colonel Douglas Proby of a silver-gilt censer and incense boat of 14th century work. The latter have a romantic history, for they were discovered in the middle of the 19th century when Witlesea Mere was drained, having no doubt been sunk therein at some time of ecclesiastical upheaval. We possess no finer examples of mediaeval goldsmith's work.

The Younger Israels' Works.

The exhibition of pictures by Isaac Israels at the Arthur Tooth Galleries, 155 New Bond Street is a disappointment, the canvases showing little, if anything, of the genius which distinguished those of the artist's father, Joseph Israels. There is a "wooly" quality about the paint which worries the eyes and though it is not difficult to realize what the painter is aiming at, one must confess that the goal is but seldom reached.

L. G.-S.

PARIS LETTER.

Paris, Mar. 24, 1914.

A very young American art student, Miss Alice Michael, who is only sixteen, has had a great success at the Academie Colorassi, where she has won the first prize for sculpture, there being seventeen competitors.

Baron de Schlichting has recently purchased from M. Jacques Seligmann a very beautiful "Virgin and Child" by Francia, which is a worthy addition to the superb collection which makes the Baron's hôtel in the Quai Debilly one of the sights of Paris. Rodin has just finished his portrait-bust of Lady Sackville, the owner of the Murray Scott collection. Lady Sackville gave the last sittings to the eminent sculptor at Mentone, where he is making a long stay. His health, which was not very good when he left Paris, is much improved, indeed it may be said that he is quite well again.

the "Théâtre de Belleville," as well as an exhibition of the work of Jacques Brissaud, a young painter of talent.

The Square Club.

At the new club, which bears the amusing title of "Cercle Carré," and of which Anatole France is president, Hermann-Paul has organized a remarkable exhibition of drawings, mostly in black-and-white, by post-impressionist artists. This is open to the public every afternoon, except Thursdays, by card of invitation, which can be obtained from any member. The premises of the club are at 23 rue Louis-le-Grand. Among the artists represented are Henri Matisse, R. de La Fresnaye, Gleizes, Dehomas, Steinlen, Van Dongen, Hermann-Paul, etc., many of whom are members.

Robert Dell.

American Artists in Paris.

A group of the strongest American painters in Paris have formed an association known as The American Artists, and will



PORTRAIT OF GEORGE WASHINGTON
Charles W. Peale
In Reuling Sale at Merwin Sales Co., April 7

M. Anatole France is preparing to remove to the house that he has bought at Versailles all that part of his collection which belongs to the Primitive and Renaissance periods. A special gallery is to be constructed to receive it. M. France's house, the Villa Saïd, Paris, will shortly be enlarged and reconstructed. It is the intention of the great writer, who is also a keen collector, to spend in future the summer months at Versailles and the rest of the year in Paris.

The Société Nouvelle.

The annual exhibition of the "Société Nouvelle" at the Georges Petit gallery is, as usual, a foretaste of the Salon of the Société Nationale, to which most of the members belong. The Vernissage of the Société Nationale will be held as usual on April 14th and that of the "Old Salon" (the Société des Artistes Français) on April 30.

At the Levesque gallery is an interesting exhibition of a group of painters and sculptors of post-impressionist tendencies, which includes several works of great merit. The Galerie Louis-le-Grand has on show some admirable pictures by Carrière, including the very large and striking painting of

hold in the early Autumn an exhibition in a prominent gallery there. The new Society includes but ten painters, but others will be invited to exhibit. The ten are J. C. Frieske, Richard E. Miller, Myron Barlow, Geo. Elmer Browne, Max Bohm, H. O. Tanner, Walter Griffin, John Noble, Charles Hawthorne and George Oberteuffer. Walter Griffin is chairman and Geo. Elmer Browne secretary of the new Society.

X-RAY PHOTOS OF PICTURES.

A cable to the N. Y. "American" of Mar. 22 states that Dr. Albert Faber, the art connoisseur, has devised a process of photographing oil paintings with the Roentgen rays. Numerous experiments with paintings by old masters have proved highly successful, the resulting photos showing clearly not only the completed picture but the artists' underlying initial sketches and the changes made subsequently in retouching.

CORDOVA COMING HERE.

Rudolph de Cordova, whose lectures on the pictures in the National and Tate Galleries of London, have attracted much favorable attention, expects to visit America soon.

Exhibition of recently published
ETCHINGS by

AFFLECK	HOLE
BAIRD	McGHEE
EYRE	NEAVE
FARRELL	RUSHBURY
FULLWOOD	STRANG
HAYES	WALKER

TO APRIL 11TH

RUDOLF SECKEL

31 EAST 12TH STREET NEW YORK

MUNICH LETTER.

Munich, Mar. 23, 1914.

The society of artists called the "Juryfreie" has opened its Spring exhibit in the old Munich Botanical Garden. The present exhibition consists chiefly of separate collections, and in simulation of some foreign exhibits at last year's international show in the Crystal Palace. It would seem that the "jury-free" principle has been carried too far, for in some cases, at least, the work indicates that a bit of sifting, as at least a more rigorous self-criticism, would have done the exhibition much good. The present being an opening exhibit, a little closer discrimination would, it seems, have been proper.

A small collection of paintings by Pablo Picasso is on exhibition at Caspari's in which are several works produced by this very interesting artist, at a period when his endeavors were not exclusively devoted to creating mere art curiosities. Two pictures, representing a "sweating man" and the figure of a seated woman, are rendered with much sympathetic and homely truth, while a "Pierrot" gives a hint of those artistic tendencies which have since developed into a passion for angles. In contemplating the charming pictures, "Playing Children" and "A Street Scene," one cannot help but regret the spiritual evolution which at present attests itself in the complete denial of all distinct form and color. Two other works of interest exhibited here are a life-size self-portrait by Hans v. Maris, and four cupids intended as a decorative base for this painter's equestrian picture now in the "Neue Pinakothek."

The Schacky Sale.

Reports of the sale of the late Baron von Schacky collection at Lepke's, Berlin, are now at hand. The bidding does not seem to have been brisk and the prices realized were in no way sensational. The large Venice picture (view from Riva de Schiavoni looking towards the Palace of the Doge), brought 13,300 M. The little Square of St. Mark, by Francesco Guardi, brought 11,000 M. and a smaller one by the same painter, the Grand Canal, 5,250 M. Of the other Italians represented the portrait of a beardless young man against a red curtain by Tintoretto brought 7,000 M. Among the Dutch painters the picture of Christ carrying the cross, by Joachim de Ratimes, brought 5,500 M., the portrait of a lady by Jacob Geritsz Cuijpe, 6,500 M., a merry company bearing the monogram of Yan Steen, 5,800 M. a male portrait by B. v. d. Helpt 5,100 M., a small landscape by Van Goyens, 3,000 M., a still life by de Heur, 5,200 M. and a marine by W. van de Velde, 5,000 M. For the charming little group of masqueraders by Cornelisz Duysters (1599-1655), only 3,700 M. was paid, while the head of a little girl by Sir Joshua Reynolds brought 3,050 M.

The Russian painter Goldstein has just completed a copy of the famous Alexander mosaic at Naples, representing the battle of Issus, on one of the walls of the sculpture hall of the museum at Cassel. This copy is the first which has been executed the same size as original.

The collection of paintings in possession of the Bavarian state will soon have its own gallery, the Bavarian Diet having voted the sum of 300,000 M. for that purpose. This collection consists of modern works dating from the beginning of the 19th century, and up to the present includes about one-half of the paintings in the "Neue Pinakothek," which is the property of the Court. Since 1907 the state has bought 250 pictures, of which some have been unshown for want of hanging space. The present Director, Prof. Braun, has done much to remedy this condition by a more rational economy of space and by the division of some of the rooms into small cabinets, and lastly by placing a couple of collections in the branch gallery at Wurzburg.

H. S.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

American Art Club, 73 Morningside Drive—Oils and watercolors by artist members, Apr. 7-14, 2 to 7 P. M. daily.

Arlington Galleries, 274 Madison Ave.—Portraits by Antonio Barone, to Apr. 11.

Berlin Photographic Co., 306 Madison Ave.—Exhibition of works by Charles Shannon and Charles Ricketts, to Apr. 11.

Braun et Cie Gallery, 13 West 46 St.—Etchings by Henry Deville, to Apr. 15.

Braus Art Store, 717 Fifth Ave.—Garden pictures by Augustus Wyatt, to Apr. 15.

Carroll Gallery, 9 East 44 St.—Works by Charles Bittinger, to Apr. 14.

Charles Gallery, 718 Fifth Ave.—Exhibition of Muhammadan-Persian art, arranged by Mr. H. K. Kevorkian.

City Club, 55 West 54 St.—Cornwell luminous night pictures, Apr. 5 to May 5.

Daniel Gallery, 2 West 47 St.—Works by Middleton Manigault, to Apr. 7. Oils by Clagett Wilson, to Apr. 8.

Folsom Galleries, 396 Fifth Ave.—Photos of Panama Canal by Edith Tracy, to Apr. 14.

Gorham Galleries, Fifth Ave. and Thirty-seventh St.—Sculptures by Paul Philippe, to Apr. 15.

Goupil Galleries, 58 West 45 St.—Lithographs by Alexander Belleruche, to Apr. 30.

Hispanic Museum, 156 St. and B'way—Spanish art, etc. Daily and Sunday, 10 A. M. to 5 P. M. free.

Frederick Keppel & Co., 4 East 39 St.—Etchings by Ernest D. Roth, to Apr. 18.

Katz Galleries, 103 West 34 St.—Etchings by Edgar L. Pattison and Will J. Quinlan, to Apr. 18.

Knoedler Galleries, 556 Fifth Ave.—Paintings by W. G. Orpen; paintings, drawings, etchings and lithographs by Whistler to Apr. 16; Association of Woman Artists, Apr. 6-20.

Macbeth Galleries, 450 Fifth Ave.—Group of 50 oils by 50 American artists, to Apr. 20.

Maddowell Club, 108 West 55 St.—Sixteenth Group, to Apr. 14.

Metropolitan Museum, Central Park at 82 St.—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free other days. Morgan collection on public view.

Montross Gallery, 550 Fifth Ave.—"The Ten," to Apr. 15.

Municipal Art Gallery, Washington Irving High School, 16th St. and Irving Pl.—Exhibition of the Allied Artists of America, to May 1.

National Academy of Design, Fine Arts Building, 215 West 57 St.—Spring exhibition, to Apr. 27.

National Arts Club, 119 East 19 St.—Group of Western Painters, to May 2.

New York Public Library, Print Gallery (Room 321).—Making of an etching, to Apr. 30. Stuart Gallery (Room 316).—Etchings by Frank Brangwyn and 15th and 16th century engravings—on indefinitely. Illustrations and original plates by John Leech and cartoons and illustrations by the late Sir John Tenniel. Color etchings of New York by C. F. W. Mielzatz.

Photo-Secession Gallery, 291 Fifth Ave.—Paintings and drawings by Frank Burty of Paris.

Powell Gallery, 983 Sixth Ave.—Paintings by Alice Judson and Carolyn Mase, to Apr. 8.

Pratt Institute, Brooklyn—Paintings by Charles Woodbury.

Ralston Gallery, 567 Fifth Ave.—Paintings and drawings by the Hon. Neville Lytton, to Apr. 9.

Seckel Gallery, 31 East 12 St.—Recently published etchings by Affleck, Baird, Eyre, Farrell, Fullwood, Hayes, Hole, McGhie, Neare, Rushburg, Strang and Walker, to Apr. 11.

Snedecor Gallery, 107 West 46 St.—Paintings by W. R. Leigh, to Apr. 22.

CALENDAR—OUT-OF-TOWN.

Boston Museum, Print Department—Exhibition of Turner's "Liber Studiorum" from the Francis Bullard bequest, to May 4.

R. C. & N. W. Vose Galleries—Oils by John S. Copley and Benjamin West, Gilbert Stuart and others, to Apr. 11. Oils and watercolors by John LaFarge, to Apr. 11.

Buffalo, Fine Arts Academy (Albright Art Gallery)—Paintings by Harrington Mann, to Apr. 10.

Chicago—Reinhardt Galleries, 536 South Michigan Ave.—Collection of Mr. A. Preyer, of the Hague, to Apr. 4.

Doll & Richards, 71 Newbury St.—Watercolors by Dodge MacKnight, to Apr. 8.

Philadelphia, The Plastic Club, So. Camac St.—Paintings, sculpture and cratwork by contemporary American artists.

Pittsburgh, Carnegie Institute—Paintings lent by Dr. Alexander C. Humphreys.

Providence, Rhode Island, School of Design—Etchings by Lester G. Hornby, Apr. 3 to 17.

Rochester, Gillis Galleries—Oils by F. Usher DeVoll, to Apr. 16.

McPherson, Kansas—Etchings by George Elbert Burr.

Milwaukee, Milwaukee Art Society—Annual exhibition of Wisconsin painters and sculptors, to Apr. 14.

COMING ART AUCTIONS.

New York.

American Art Association, American Art Galleries, 6 East 23 St.—Etchings and engravings by old and modern masters from the collections of the late George B. Warren, of Troy, N. Y., and the late James B. Alexander, of N. Y. City, on exhibition until sale the evenings of Apr. 15-17.

Anderson Auction Co., Anderson Galleries, 284 Madison Ave.—Library of the late Charles E. Townsend of Staten Island, afternoons of Apr. 13-14.

Autograph letters, documents and manuscripts, including the collection of William Nelson of Paterson, N. J., Apr. 16-17.

Fine books, including selections from the library of the late James E. Pulsford of South Orange, N. J., afternoons, Apr. 20-22.

Metropolitan Art Association, Anderson Galleries, 15-17 East 40 St.—Collection of art objects formed by the late Countess von Zeuner, including oils and drawings by old and modern masters, porcelains, jades, tapestries, laces, lacquers, enamels, etc., Apr. 6, afternoon, Apr. 7-8 afternoons and evenings, Apr. 9-10-11 afternoons.

Art collection, including miniatures, porcelains, bronzes, artistic furniture, etc., consigned by Mrs. A. Brayton Ball and Mr. Taylor Hatfield, and also a collection of paintings by modern masters, on exhibition Friday, Apr. 10, to sale on Wednesday afternoon and evening, Apr. 15.

Oriental art collection on exhibition from Saturday, Apr. 11, to sale Saturday, Apr. 18.

Silo's Fifth Avenue Art Galleries, 546 Fifth Ave.—Valuable and artistic household furnishings from Newport, Bernardsville, Lincoln Storage Warehouse and other places, Apr. 5-6-7, 2:30 P. M. Important Flemish, Belgium, Renaissance, Gothic, French and Italian tapestries of the various periods and valuable objets d'art and art craftsmanship, on exhibition until sale, Apr. 16-17-18, 2:30 P. M.

EXHIBITIONS NOW ON.

(Continued from page 2)

Western Artists at Arts Club.

A group exhibition of Western artists has been arranged for the National Arts Club by Mr. Nilson Laurvik, to continue at their galleries, 119 East 19 St., through the month. The artists represented are Louis Betts, whose five able portraits are full of character. His "Portrait of Wm. R. Beal," is especially good. "Marjorie" and "Gardiner Symons," are also strong. F. C. Peyraud has several landscapes, of which "Summer Evening," "Twilight" and "October," most attract. Ralph Clarkson's portrait of Charles Francis Browne is excellent, and there is a good group by Lawton Parker. The other exhibitors are T. C. Steele, L. H. Meakin, F. O. Sylvester, Charles F. Browne, Oliver D. Grover, F. C. Bartlett and John E. Bundy.

Pattison and Quinlan Etchings.

A joint exhibition of etchings by Edgar L. Pattison and Will J. Quinlan is on at the Katz Galleries, 103 West 74 St., through April. The former is an Englishman who was originally skilled in the manufacture of scientific instruments, and his work bears every evidence of a trained and accurate eye. The subjects he has chosen to portray are "A Dutch Canal," "Porte Ghent, Bruges," "The Castle," "A Sussex Mill" and "Lymington Harbor," all of which show him to be a master of line and that he can infuse into his works spirit and personality. Quinlan is an American, well known as an exhibitor of oils and watercolors, as well as being an etcher of note. The subjects he depicts are principally N. Y. street scenes and in these he has achieved success. "Broadway from Bowling Green," "Broad Street, New York," "Metropolitan Tower" and "New York Canyon" are some of the plates he has etched with rare ability and sympathy. But there are also several landscapes which show sentiment, among them are "Trees and Rocks," "Old Spy Oak," "Van Cortlandt Mansion," "Sassafras Trees" and "Repairing the Damage."

Roth Etchings at Keppel's.

There is on view at the Keppel Gallery, 4 East 39 St., to Apr. 18, a highly interesting collection of 80 etchings by Ernest D. Roth, the catalog of which has an introduction by Carl Ziegler. As an etcher of architecture Mr. Roth has few equals and the drawing, handling of light and shade

and textural qualities to be found in his plates are artistically most satisfying. Venice, Florence, Assisi and Perugia furnish many of the subjects.

Thumbboxes at Gimbel's.

The exhibition of Thumbbox sketches at Gimbel Brothers closed yesterday. Representative work, covering a wide range of subjects, by foremost American artists was on view, and such well-known men as Ogden Campbell, Bruce Crane, Edward Dufner, Birge Harrison, Edward Gay, W. R. Leigh, Robert Vonnoh and Cullen Yates were represented.

The annual members' exhibition of the Salmagundi Club will open today at its galleries, 14 West 12 St. For the first time in the history of the club the paintings had to be approved by a jury. Some two hundred were submitted and out of these eighty were accepted. A prize of three hundred dollars has been given by Charles Vezin for the best picture voted upon by the exhibiting artists. The jury were J. Francis Murphy, Emile Carlsen, Paul Cornoyer, E. I. Couze, Bruce Crane, E. H. Potthast and W. Granville Smith. A notice of the exhibition will be given next week.

An exhibition of Chinese paintings from the collection of Dr. Frederick Peterson was held at the Century Club last week. The subjects included Buddhist and Taoist designs, and the work was of the Yuan, Ming, Ch'ing and Sung Dynasties.

An unusually interesting group of photographs of the Panama Canal, taken there last year by Edith H. Tracy, are on view at the Folsom Galleries, 396 Fifth Ave., through April 15. They show the building of the canal—the development of the work from its earliest stages, and give a thoroughly good idea of the enormous difficulties surmounted. In addition to the Canal scenes she has depicted streets, gateways, courtyards, the fish wharves and the great cocoa palms and other picturesque features of the locality.

The Macknight Pictures.

Nowadays the old joke about "dodging Macknight" is quite exploded, for his work has fairly arrived, and since it has found its place on the walls of the mighty, the possession of one example at least is a mark of real culture. His present show at Doll & Richards' is emphatically his best, and his splendid watercolors of wild western canyon forms, show him not only as a remarkable colorist, but a fine draughtsman. New England snow-scenes are here, too, and equally good in their way.

The collection of Ross Turner's recent watercolors in the lower gallery is also of much interest, comprising many scenes along the Seine, a few American motifs and several paintings of Spanish galleons which show careful study and good feeling for color.

At the Art Museum the memorial exhibition of the work of Marcia Oakes Woodbury continues to attract much attention. There are her beautiful and deeply sincere interpretations of Dutch child life and such pictures as the well-known triptych, "Mother and Daughter," the "Laughing Boy," the "Girl and Baby."

In the print rooms is to be seen a large and fine collection of examples from the "Liber Studiorum" and also several examples of mezzotints from the signal "Little Liber," which are almost unobtainable. Such a complete collection of Turner etchings in all states has rarely been seen, and the Museum is fortunate in this fine bequest of the late Francis Bullard.

BOSTON.

Boston is now patting itself on the back over the show of drawings at the St. Botolph Club. The catalog is neatly prefaced by an "earnest" suggestion of how drawings should be approached.

But if a show of drawings why not a representative one? Why nine or ten by one well-known man, and none by another, equally famous? Don't tell us painters don't know! We like to see a number of Blashfield's splendidly drawn figures and heads, but why not some of Alexander's, Robert Reid's, W. W. Chase's or Abbott Thayer's? Why this neat inclusion of a certain set of local painters, and the exclusion of all others?

Some of the examples here shown are actual studies, some carefully finished drawings made for their own sake, and some are undoubtedly studies painfully made after the event, for exhibition purposes only. One likes to see the signs of the battle, and feels resentful when confronted by a sleek and pretty set of limbs or a head which does not exhibit so much as a smudge on the margin.

Charles Grafty, John Briggs Porter, Joseph De Camp, Thos. W. Dewing and Cecilia Beaux, contribute interesting examples. Lillian W. Nale is represented by a number of works and Arthur B. Davies is also quite "numerous." There are Benson

ducks and Paxton nudes and types by Philip Hale.

Lafarge Exhibition.

At the new Vose Gallery is a highly interesting collection of the work of the late John La Farge, comprising several oil paintings, among which is a fine unfinished canvas representing a Samoan dance, and a number of watercolors and black and white drawings, mostly studies for plans and mural decorations. In the smaller gallery is a showing of 17 examples of American "old masters," including two large canvases by Benjamin West, several exceptionally fine Copleys, and portraits by Stuart, Sully, Harding and Healy.

Hendricks A. Hallett is showing a collection of 128 watercolors and oils at Leonard's Gallery which will be dispersed of at auction later. At the Copley Gallery is an exhibition of the work of Mrs. Alice R. Comins, scenes from New England and California, characterized by good color and sincerity. Also there is an admirable portrait of Amy M. Homans, M. A., painted for the alumnae of Wellesley College by Joseph De Camp.

John Doe.

CHICAGO.

This is "Irish" week at O'Brien's—inasmuch as the special exhibition compasses forty-two paintings accomplished by Edith Lucile Howard while she was touring the open country and towns of the Green Isle. These pictures in oil and in watercolor, are wonderfully refreshing with their fervid greenness of landscape, wonderful skies, and quaintness of village streets. There are Irish folks well characterized in pose and costume. There's such unusual charm in this Philadelphia artist's work that the galleries are thronged with visitors. The Ulster region is lavishly represented, with reflections of its hillside, forests, picturesque dwellings and ancient ruins. "The Top of the Hill," "The Haunted Oak," "St. Luke's Cross," "Mountains and Bay," are among the popular paintings.

The Bakst paintings and the show of graphic arts of Bohemia, Hungary, and Austria go out of the Art Institute, this week. Several sales were made. The Austrian section scored the leading success in this respect. Some of the examples that will remain in Chicago, in private collections, are "The Last Summer," a lithograph by F. V. Myrbach; "Chartres," an etching in vapoish tones; "The Mosque," a small decorative etching; "Rainy Weather," a quaint little street scene, all by Marino Lusy; "White Gulls on the Wing," a lithograph by Ludwig Michalek; "The Hunchback," a lithograph by Joseph Engelhart; "Loverana," by Wilhelm Unger.

Paintings by the English artists, Laura and Harold Knight, are en route from the East and will soon be exhibited at the Institute. There's a show of modern masterpieces by French and Florentine artists at Anderson's, just now, but later in the week, paintings by Lamora Birch will be installed in one of the galleries on the main floor. Birch is an Englishman who specializes in "running waters" in his landscapes and in marines.

Pauline Palmer is seeking variety through painting a life-size portrait of herself, after a busy season painting portraits of several prominent Chicagoans. Her studio is especially picturesque with many features that seem memories of the Quartier Latin where she resided for two years. Leonard Crunelle is busy on sculptures for the new Field building. Reinhardt's is still made sublime

H. Effa Webster.

CLEVELAND.

The Maurice Fromkes exhibition of oil and pastel portraits of women and children of Cleveland, is attracting many visitors to the Cleveland School of Art.

The Korner & Wood Gallery has an exhibition of several interesting prints by Frank Brangwyn.

At the H. C. Winter Gallery, 1321 Euclid Ave., a miscellaneous collection of thirty canvases was recently placed on exhibition. Among the pictures are work of Louis Alvarez, J. B. C. Corot, Dupre, Pouget, Isabeau, Ridgeway, Knight, Perrault, J. Ter Meulen and Bruce Crane.

Unless certain plans recently set on foot entirely miscarry, the Cleveland School of Art will shortly receive four copies of old Dutch masters. "Elizabeth Bas," from the original by Rembrandt in the Ryks Museum, Amsterdam; a fragment of "Staalmeesters," painted from the Rembrandt original in the same museum; "The St. George Society," painted from the original of Franz Hals in the Staats Museum in Haarlem, and "The Fool," from the original by Hals in the Ryks Museum, all by Maurice Fromkes of New York.



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CINCINNATI.

Never has there been such activity in local art circles as has been shown the past Winter. After the exhibition of the Cincinnati Art Club, the Museum became the centre of interest and there have been special exhibitions on there constantly. Cincinnatians are awakening to a realization of the quiet and effective work, that has been done by the Museum's Director, Mr. J. H. Gest.

With the New Year came the exhibition of Gardner Symons' landscapes, then the Charles Walter Stetson Memorial Exhibition, Allen True's breezy western canvases, the American Watercolor Society display, Wm. Stevens landscapes, Wm. V. Scheville's portraits, Martha Walter's beach scenes, portraits and children painted out of doors, and the paintings of Henry Reuterdahl.

The Barnhorn Sculptures.

The event of the season, however, is the exhibition of the sculptures of Clement J. Barnhorn, now on.

The exhibition comprises everything from small bas-reliefs to monumental figures in bronze and especially noteworthy are the working model for the Theodore Thomas memorial, the Wetterer memorial, "The Crucifixion," children's figure for fountains in Rookwood pottery, the Poland memorial tablet and the bas-relief panels of dancing girls, made for the Queen City Club. The best portrait bust is probably that of the artist's friend, Frank Duvenek.

Unity of design, bigness and solidity of forms, beauty and structural quality of the dominant lines are features that show this exhibition to be essentially one of monumental art. In composition there is dignity and refinement and a complete absence of the melodramatic, the restless and the emotional.

The Cincinnati Art Club is showing a col-

lection of etchings by its President, Theo. Dorl, and an exhibition of interesting sketches in watercolor, charcoal, crayon, pen and ink, pencil and oil by John Reilly, better known to the public as "Long John," a nom de plume given him when playing first base for the Cincinnati baseball team.

Cincinnati's painter of Indians, Henry Farney, will spend the Summer in Europe. Mary L. Alexander.

ST. LOUIS.

During the month of March twenty canvases by Gardner Symons, N. A., were shown at the City Art Museum. From St. Louis these pictures will go to the Toledo Museum of Art for exhibition during the month of April.

After the long climb up Art Hill—making some people feel a little weary and not in a "holiday humor," it was only necessary while resting to sit in the gallery where there was a special exhibition of the collection by Orson Lowell, social cartoonist and contributor to "Life," and they soon joined the laughing throng around them. On Sunday particularly the three galleries containing these pen-and-ink sketches seem to be the favorite resort of the public-at-large. This collection will be next exhibited at the Memorial Art Gallery, Rochester.

During the month of April a memorial exhibition of fifty paintings—oils and watercolors—by the late Charles Walter Stetson, will be held at the City Art Museum. According to the request of the Director, Mr. R. A. Holland, the sculptor, Daniel Chester French, presented his plaster model of the angel, called "The Kinsley Memorial," to the City Art Museum, and it is now installed in Sculpture Court.

WASHINGTON.

The month will be a very busy one in art circles here. On the 7th the Society of Washington Artists will open their annual exhibition in the hemicycle hall of the Corcoran Gallery. At about the same time a memorial exhibition of watercolors and oils by the late James Henry Moser, for many years president of the Washington Water Color Club, who died Nov. 10 last, will be opened in the gallery on 17th St., where Blendon Campbell and David Ericson are now exhibiting. That same week the series of paintings of the Panama canal by Jonas Lie, will be placed on exhibition here in the building owned and occupied by the Pan-American Union. Later in the month, when the portrait exhibition closes, a collection of marine and naval pictures by William Halsall of Provincetown, Mass., will be set forth as a special exhibition in the National Gallery.

PHILADELPHIA.

The Gold Medal of Honor of the Pa. Academy has been conferred by the Board of Directors this year upon Miss Mary Cassatt, who has merited, in their judgment, this distinction for eminent services in the cause of art. Miss Cassatt is not represented in the current exhibition just closed, but has been so frequently mentioned and was awarded the Lippincott prize in 1904. The medal was founded in 1893 by the late John H. Converse, but has not been awarded since 1911 when it was given to Willard L. Metcalf.

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THE REULING PICTURE SALE.

A number of paintings of unusual historical interest by celebrated early American artists, including Charles Wilson Peale and Rembrandt Peale, will be offered at public auction at the Merwin Sales Company, 16 East 40 Street, on next Tuesday evening, April 7.

These canvases are the property of Dr. George Reuling, the well known Baltimore connoisseur and collector. They comprise a well known portrait of Washington in full uniform by Charles Wilson Peale, the same painter's portrait of Andrew Jackson, (both illustrated in this issue), Healy's portrait of Henry Clay, John Neagle's portrait of Clay making his famous speech, another portrait of Clay by Rembrandt Peale; Rothermel's imposing "Launching of the Brigantines of de Soto and Cortez" and a stirring "Battle of Bunker Hill" by John Trumbull. These works are all in splendid condi-

tion and are excellent examples of their respective artists. The Charles Wilson Peale portraits of Washington and Jackson, have in particular, attracted attention, having been exhibited in the National Gallery at Washington when plans were on foot for their purchase by the Government. So long did the congressmen hesitate over the purchase of the paintings that Dr. Reuling decided to withdraw them and include them in the collection he has sent to New York for sale.

The Washington by Peale.

The Peale Washington is life-size, full length, and depicts the National Hero in uniform and wearing the blue ribbon of the Commander in Chief, voted him by the Continental Congress. In the background is the head of a horse with an attendant. Captured English flags are in the foreground. This canvas has had an interesting history. It was sent to the

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King of France by Washington shortly after the Battle of Princeton, as a mark of gratitude for the friendship and support of France during the Revolution. When Lafayette returned to France the painting was presented to him by Louis XVI, and until after the great French general's death it hung in his country place, La Grange, near Versailles.

Then it was purchased by the Paris collector, M. Marsillo, and upon his death in 1857 it was bought by M. Duhamel, who brought it to America the next year. It was later purchased by Judge Tissot of New Orleans and by him sold to Dr. Reuling. This canvas has received the stamp of approval of many cognoscenti, among them George F. Story, emeritus curator of paintings of the Metropolitan Museum.

The portrait of Jackson is considered by some authorities the best portrait Peale ever painted. That the artist himself considered it his chef-d'oeuvre is proved by a letter to his wife, preserved in the Pennsylvania Historical Library at Philadelphia. It hung in Peale's Museum and was inherited by Sarah Peale. Healy's portrait of Clay—a full length in a landscape setting—is a youthful work. It was painted at Ashland, Clay's estate, and was presented to the statesman by his friend George Girault of Martin, Miss. It went to Mr. Girault's son-in-law, Mr. McCaleb by will, and was purchased from Mr. A. M. McCaleb by Dr. Reuling.

The Rembrandt Peale portrait of Clay is a life-size head and bust representation. It is a work of much dignity and conveys a sense of humor in the subject that few portraits of Clay contain. It came from the estate of General McDonogh of Baltimore and New Orleans. Nagle's portrait of Clay has considerable of interest in the way of symbolic detail. The Rothermel canvas was painted on commission from Hon. John H. B. Latrobe, a member of one of Maryland's oldest families, from whose estate it was purchased by Dr. Reuling. The Trumbull "Bunker Hill" was commissioned by John Dexter of Cincinnati, a banker and friend of the artist.

In gathering his collection Dr. Reuling spent much time in the search for pedigrees, being desirous that it should contain only fully authenticated examples.

Sale at Anderson Galleries.

There will be placed on exhibition at the Anderson Galleries on Apr. 10, prior to sale on the afternoon and evening of Apr. 15, a collection of miniatures, enamel boxes, porcelains, mirrors, torchères and other art objects, the property of Mrs. A. Brayton Ball and Mr. Taylor Hatfield and other con-

signors as well as a number of oil and watercolor paintings and drawings by American and European artists, including Allongé, Calame, De Neuville, C. T. Chapman, Krato, Boutet, Lathrop, Kate Groat, R. V. V. Sewell, William Peters, Coppel, Homer Martin, Lely, Corot, J. F. Murphy, R. Swain Gifford, Eastman Johnson, Whittredge, Walter Palmer, Aroyon, Van Elten, Bruce Crane, Frank Fowler and Gruppe.

Inglis Pictures Sold at Christie's.

At a sale of pictures from the collection of the late J. S. Inglis, of Cottier & Co., of N. Y., Mar. 27, Sir John Millais' portrait of Mrs. Hough was sold for \$1,735. Pictures from other collections also were sold. The highest price, \$2,100, was realized for Peter Graham's 1896 Academy picture "Close of Day."

A collection of Oriental porcelain from Lord Joicey's Welsh residence, Crag y Nos, was sold Mar. 30. A pair of Kien Lung famille rose beakers were bought by Messrs. S. Gorer & Son for \$10,500.

Old Masters at Christie's.

There was a sale at Christie's in London yesterday of a collection of pictures by Old Masters, the property of Edward, first Earl of Ellenborough, Sir J. C. Robinson and Arthur Maitland Wilson, among others. Notable among the 132 works are Solomon van Ruysdael's "The Landing Stage," Van Dyck's portraits of a lady said to be Diana, Countess of Oxford, and of a gentleman. Rembrandt's "Head of an Old Man," Reynolds' "Sir Robert Hawley, Bart.," and "John, Second Earl of Upper Ossory," Raphael's "Madonna del Divino Amore," Allan Ramsey's "Mrs. Travers," Murillo's "Jacob Placing Branches in the Well," from the collection of Louis Philippe, Romney's "Miss Mary Ruck," Hals' "The Flute Player," Copley's "The Little Gardener," Gainsborough's "Rev. William Stevens, D. D.," Bordon's "Portrait of a Gentleman," Jerome Bosch's "The Adoration of the Magi," "The Death of a Saint."

End of Harrison Sale.

The concluding sale of the drawings, prints, etc., of Col. S. Harrison of Kent, England, at the American Art Galleries, Mar. 26, brought, with \$661 for the evening, the total to \$5,469. A stipple engraving, printed in colors, "A Mother and Child," went to A. Ackerman & Sons for \$60, and an etching, "The Lark at Heaven's Gate Sings," Seymour Hayden, went to A. Roullet for \$50. Many of the prints were in bad condition and had been repaired, which accounts for the low prices realized.



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